

PREDGOVOR

Leta 1619 je v Wolfenbüttlu izšla zadnja, tretja knjiga tedaj najmonumentalnejšega dela o glasbi *Syntagma musicum* Michaela Praetoriusa (1571–1621). Posvetil jo je svojim pokroviteljem, županu in svetnikom mesta Nürnberg, tedaj pomembnega nemškega glasbenega središča. Ta vseobsegajoča enciklopedija glasbe Praetoriusovega časa – primerljiva z zgodnejšimi traktati Johanna Tinctorisa in Gioseffa Zarlina – je po obsegu in podrobni obravnavi preseгла vsa obstoječa nemška dela o glasbi in je ostala v aktivni rabi še vse do 18. stoletja.

Enciklopedija tudi štiristo let od svojega prvega natisa še vedno vzbuja izjemno zanimanje ter navdihuje vsakega muzikologa, ki se ukvarja s starejšo glasbo. Leto 2019 se zato zdi še kako primerno za dogodke in publikacije, posvečene Michaelu Praetoriusu, njegovemu monumentalnem delu o glasbi in številnim tematikam, ki jih je obravnaval: izvajanju in kompoziciji, uglasitvam in tempu, terminologiji in tonalnosti, organologiji in ikonografiji, nenazadnje pa tudi Praetoriusovi zapuščini v najširšem pomenu.

V aprilu 2019 je Muzikološki inštitut Znanstvenoraziskovalnega centra SAZU v sodelovanju z Muzejem za arhitekturo in oblikovanje ter s podporo Narodne in univerzitetne knjižnice, Slovenskega muzikološkega društva in Oddelka za muzikologijo Filozofske fakultete Univerze v Ljubljani organiziral mednarodno znanstveno srečanje z naslovom *Syntagma musicum 1619 ~ 2019*. Simpozij je spremljal tematski koncert z glasbo Michaela Praetoriusa in njegovih sodobnikov, s posebnim poudarkom na glasbenih delih, posvečenih glasbenim mecenom z območja današnje Republike Slovenije.

Pričujoča dvojna številka predstavlja končni in trajni rezultat zgoraj omenjenih dogodkov. V njej je devet člankov avtorjev iz Slovenije, Nemčije, Italije, Nizozemske, Anglije, ZDA in Nove Zelandije; razprave bodo nedvomno prispevale k boljšemu poznavanju Michaela Praetoriusa danes in bodo morda spodbudile tudi novo ali obnovljeno zanimanje za nadaljnje raziskave o številnih zanimivih vprašanjih, povezanih s Praetoriusovo mogočno zapuščino.

Metoda Kokole
Ljubljana, oktober 2019

FOREWORD

In 1619 the last of the three volumes of the *Syntagma musicum* by Michael Praetorius (1571–1621) was dedicated to the author's patrons, the Lord Mayor and Councillors of the city of Nürnberg in the Holy Roman Empire, and was printed at his seat of residence in Wölfenbüttel. This all-encompassing music encyclopaedia of the time – on a level with the earlier treatises by Tinctoris and Zarlino – surpassed in scope and erudition anything that had appeared in Germany prior to its publication and remained an authoritative reference work well into the early eighteenth century.

Four hundred years on from its first publication it is still of prime interest and inspiration to any musicologist dealing with earlier periods of music. The year 2019 is therefore more than simply convenient for various events and publications dedicated to Michael Praetorius, his monumental *Syntagma musicum* and numerous subjects directly connected with his writings: performance and composition, tuning and tempo, music terminology and tonality, organology and iconography as well as Praetorius's legacy at large.

In April 2019 an international conference titled *Syntagma Musicum 1619 ~ 2019* was organised in Ljubljana, Slovenia, by the Institute of Musicology, Research Centre of the Slovenian Academy of Sciences and Arts, in collaboration with the Museum of Architecture and Design, the National and University Library, the Slovenian Musicological Society, and the Department of Musicology at the University of Ljubljana. The conference was accompanied by a thematic concert with music by Praetorius and his contemporaries, with special regard to compositions dedicated by various composers to patrons of music in the territory of present-day Slovenia.

The present volume is a final and permanent outcome. It contains nine articles by authors from Slovenia, Germany, Italy, England, Netherlands, the USA and New Zealand that will, one hopes, contribute to a better knowledge of Michael Praetorius as well as foster interest in new or renewed research on many interesting topics connected with his monumental musical legacy.

Metoda Kokole
Ljubljana, October 2019